ottopierres

I have a deep attraction and admiration for the pictoral.
I always have had, since I was young, a genuine attraction — a need even — to save images from the internet that stimulate me creatively.
This devotion for searching, in line with the development of a personal and intimate use of the web, naturally led me to compile visuals through the practice of collage.

This practice takes the form of assemblages, superpositions, and the relation of graphical elements, involving actions such as fragmenting and deconstructing, fixing, peeling, re-contextualizing...
I am deeply interested in the blend between the abstract and the figurative, the work of composition, form and counterform (concept of negative space), the referential and the self-referential (remix).

I also maintain a musical artistic practice based on sampling, a technique which, in my eyes, is analogous to that of collage.

I place printmaking at the core of my artistic production due to its various mediums, vast techniques, and infinite possibilities ; but also because of the importance I carry for the manual, the physical, and a multidisciplinary approach.
I include in this multidisciplinary practice a dual movement between the digital and the tangible, monotype, screen printing, etching, linoleum or MDF engraving, stenciling, embossing… Additionaly flat colors, lines, textures, halftones and raster.
I enjoy mixing printing techniques to achieve unexpected results when I lift the paper from its matrix — as the superposition of processes creates images with complex layers and multiple levels of interpretation, both unique and serial.

I source the raw material for my collages from an internet filled with vernacular visual languages.
My graphic lexicon is created from various aesthetic fixations and fascinations with niche, obscure, bizarre, and sometimes mysterious finds online.
My main interests include Doujin (Japanese amateur creation), the archiving of rare media (scans, illustrations, websites, magazines, videos, animations), as well as fanmade / no budget video games.

Driven by the primal need to make sense of what is around me,
I find in the manipulation of these images an interpretation that allows me to understand them — but to understand myself, also.
I draw both personal and conceptual growth from the practice of collage, oscillating between the deliberate and the spontaneous.
I view my artistic production as a continuous process of research, experimentation and discovery, as well as an extension of who I am.
Each creation is a step, an instance, a sharpening of this process.

(left) _____visceral_gorefuck____goredbeyondrepair_____

(right) #surf__#dokidoki____freestyled--gored_____

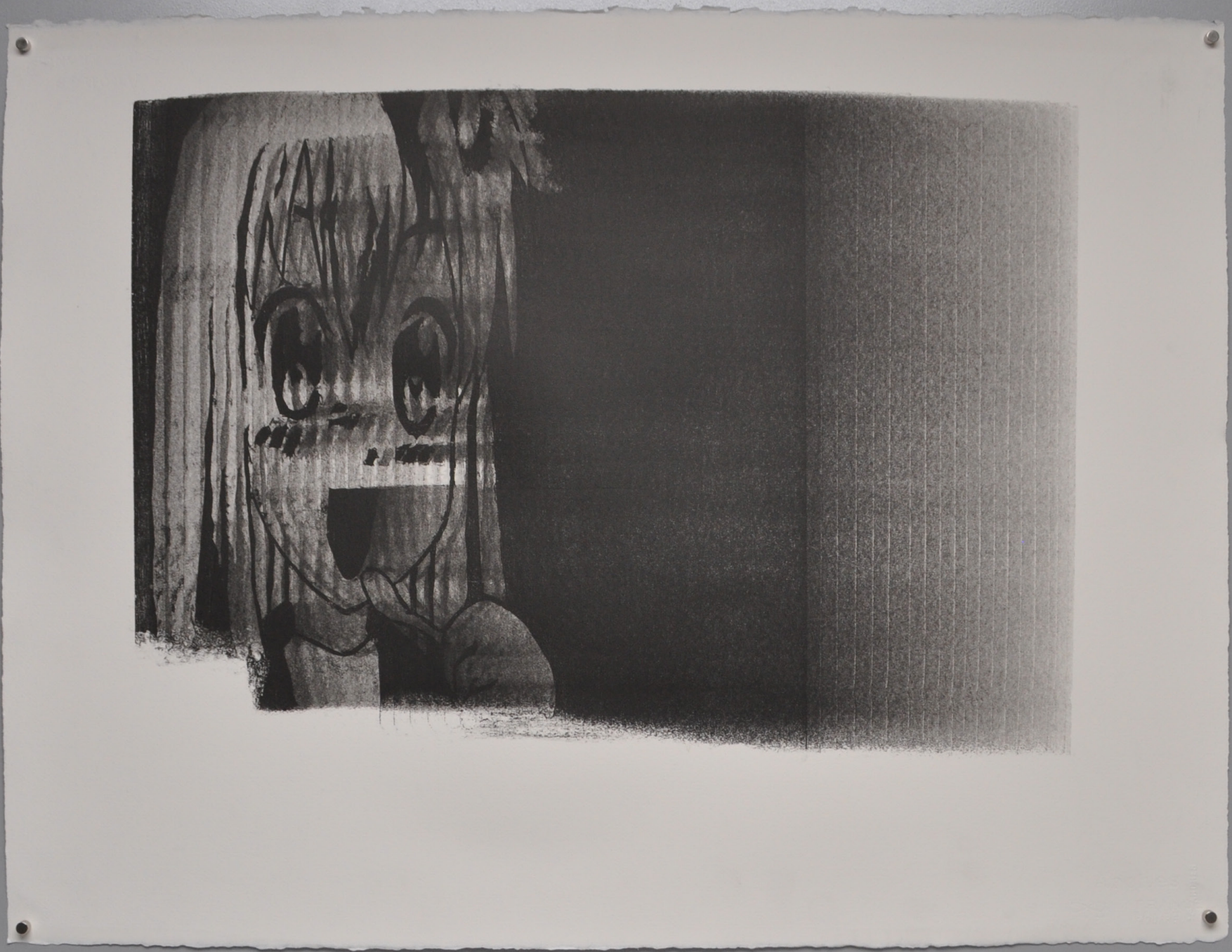
MDF woodcut, metal print with stencil, screen print — 2025
Disfigurement of the pictoral, corruption, imprints of the process

freestyle (1), (2)

MDF print with stencil, monotype, screen print on repurposed testing sheets — 2025
Sacralization of processus, the instinctive and the spontaneous, the stencil tool as an art piece

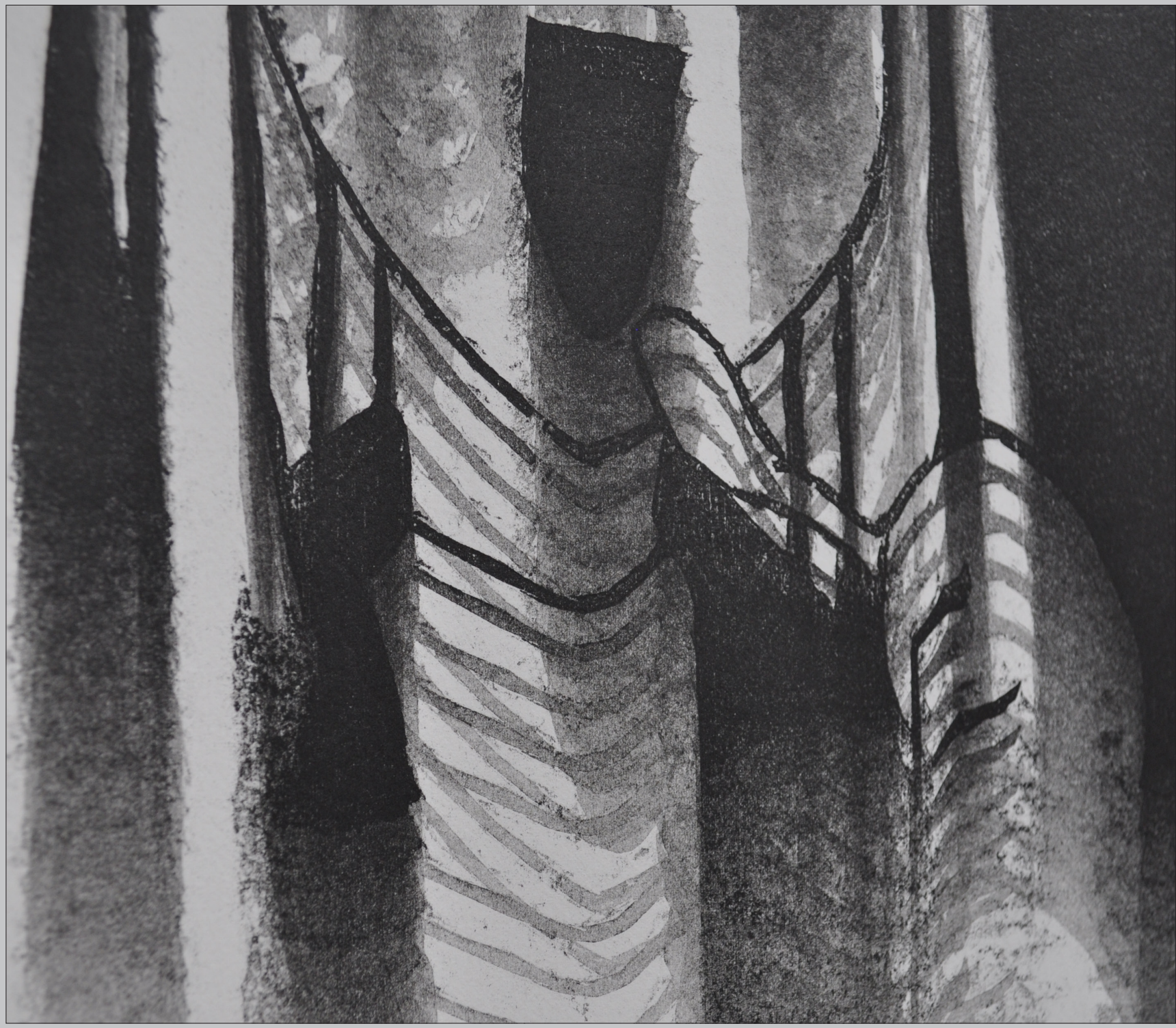
freestyle — outspread

MDF print with stencil, monotype, screen print on repurposed testing sheets — 2025
Sacralization of processus, the instinctive and the spontaneous, the stencil tool as an art piece



Untitled (Bleeding 3)

MDF woodcut — 2025
Web imagery, oversized, used and dragged to exhaustion



Untitled (Bleeding 1)

MDF woodcut — 2025
Web imagery, oversized, used and dragged to exhaustion

Untitled (enchaînement) / *(sequencing)*

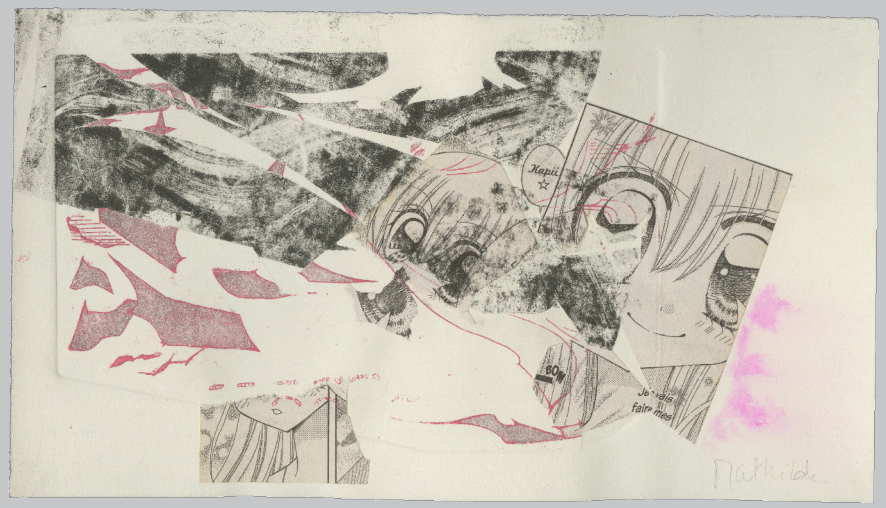
Paper collage, metal print monotype with stencil — 2025
Referential and self-referential : own previous works fragmented, sampling of pre-existing artworks

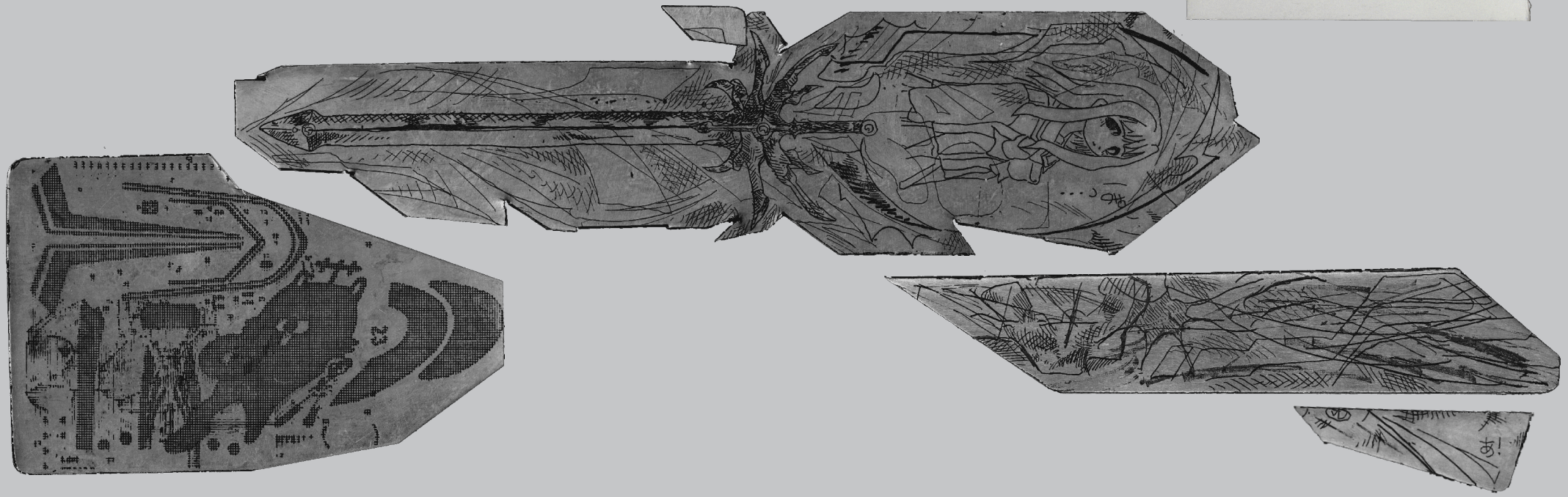
Hard drive — series

Etching matrixes / manual or plotter engraving — 2024
The artefact, the preservation and the save state, confrontation of digital and traditional, encryption

Untitled (enchaînement) / *(sequencing)*

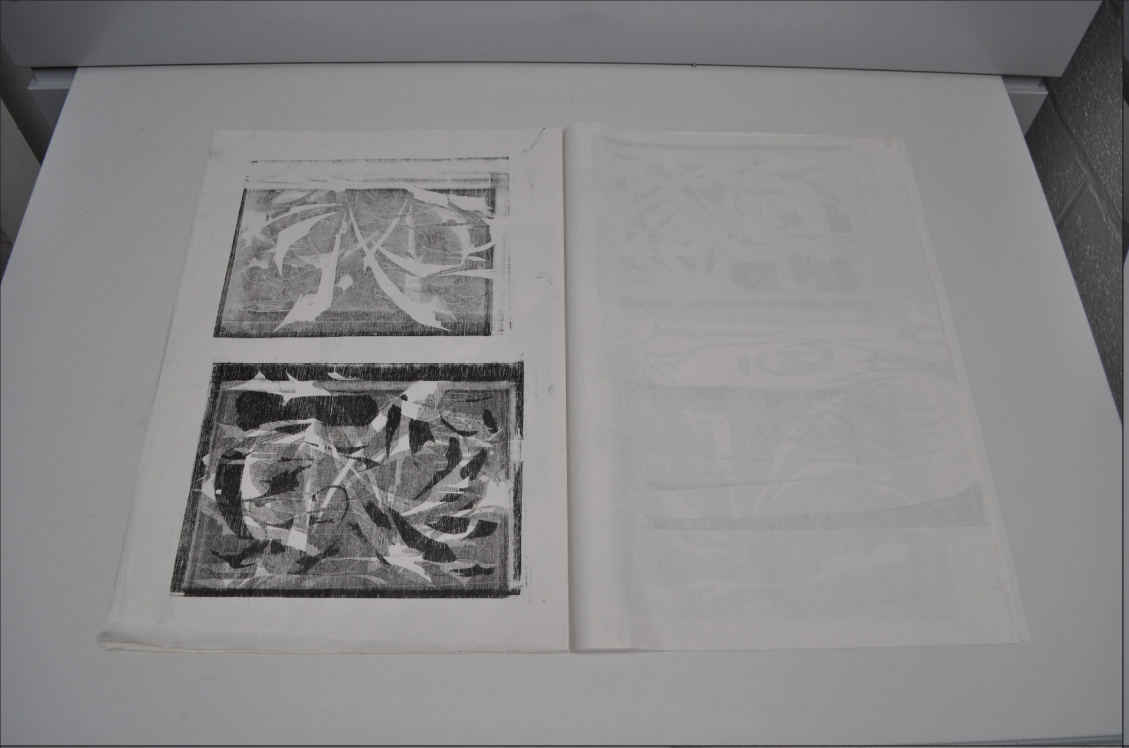
Paper collage, metal print monotype with stencil — 2025
Referential and self-referential : own previous works fragmented, sampling of pre-existing artworks





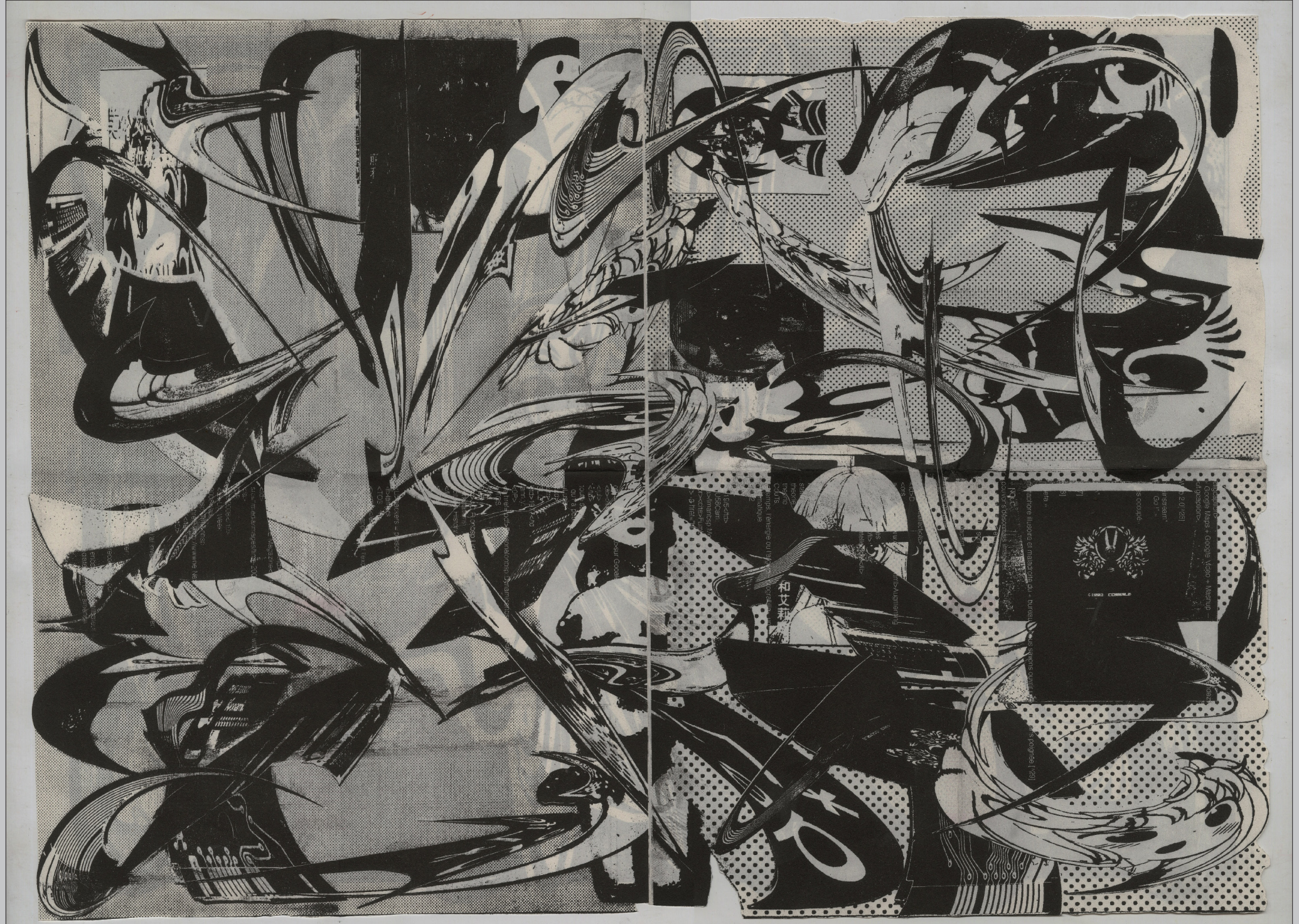
Hard drive — series

Etching matrixes / manual or plotter engraving — 2024
The artefact, the preservation and the save state, confrontation of digital and traditional, encryption



Untitled (Outburst)

Woodcut, MDF & wood printing, stencil — 2024
Physical effort, the printing press, the instinctive, the book as a testimony to the process



Sinistre

Riso print — 2025
Compilation, transfiguration, reflection on legibility

Untitled #dokidoki

Screenprint, paper collage, digital superposition — 2025
Inversion of the screen printing process: post-print digital composition

20XX年— — series

Trichromatic screen print — 2024
Form and counterform, anthology and preservation of rare imagery

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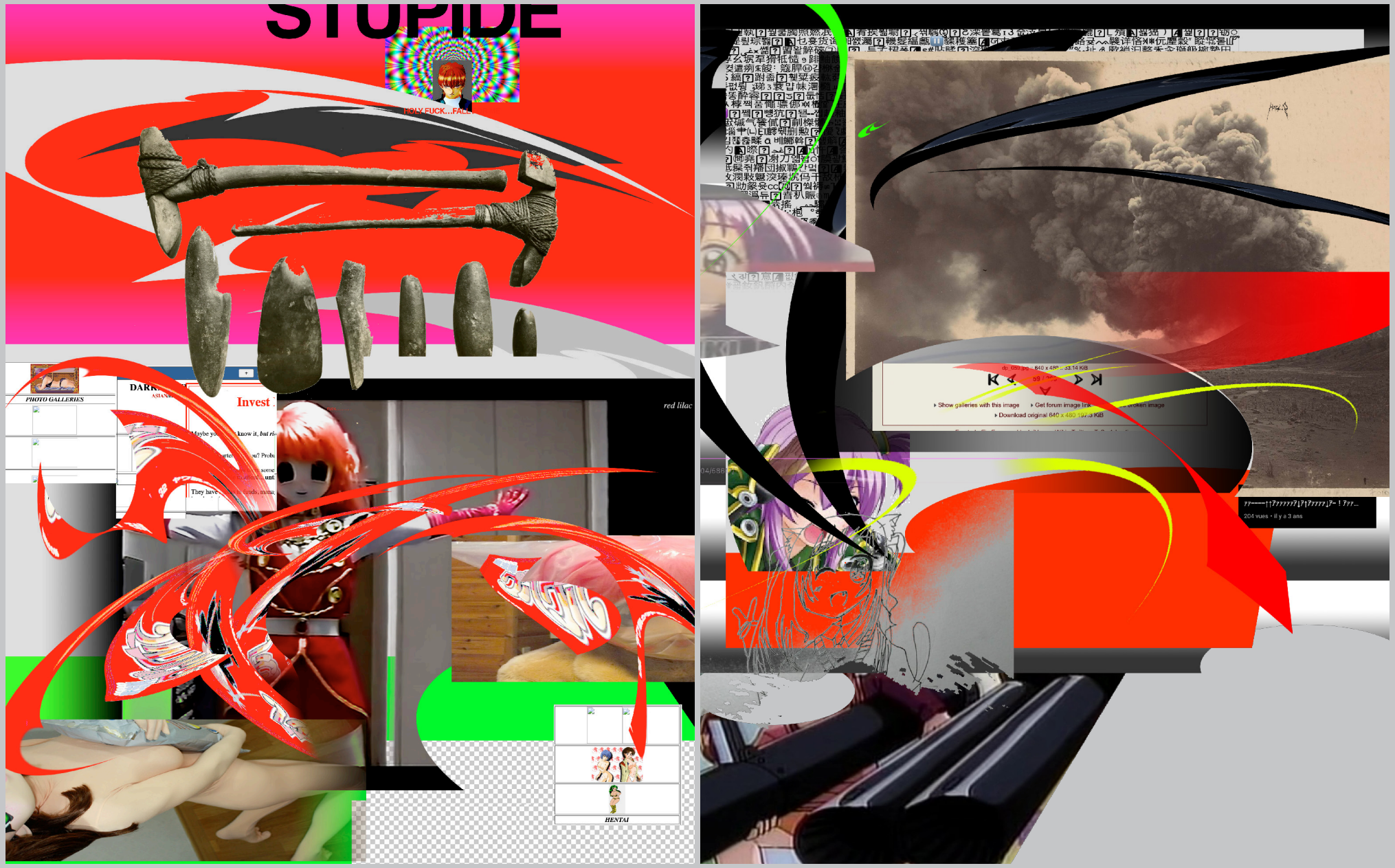
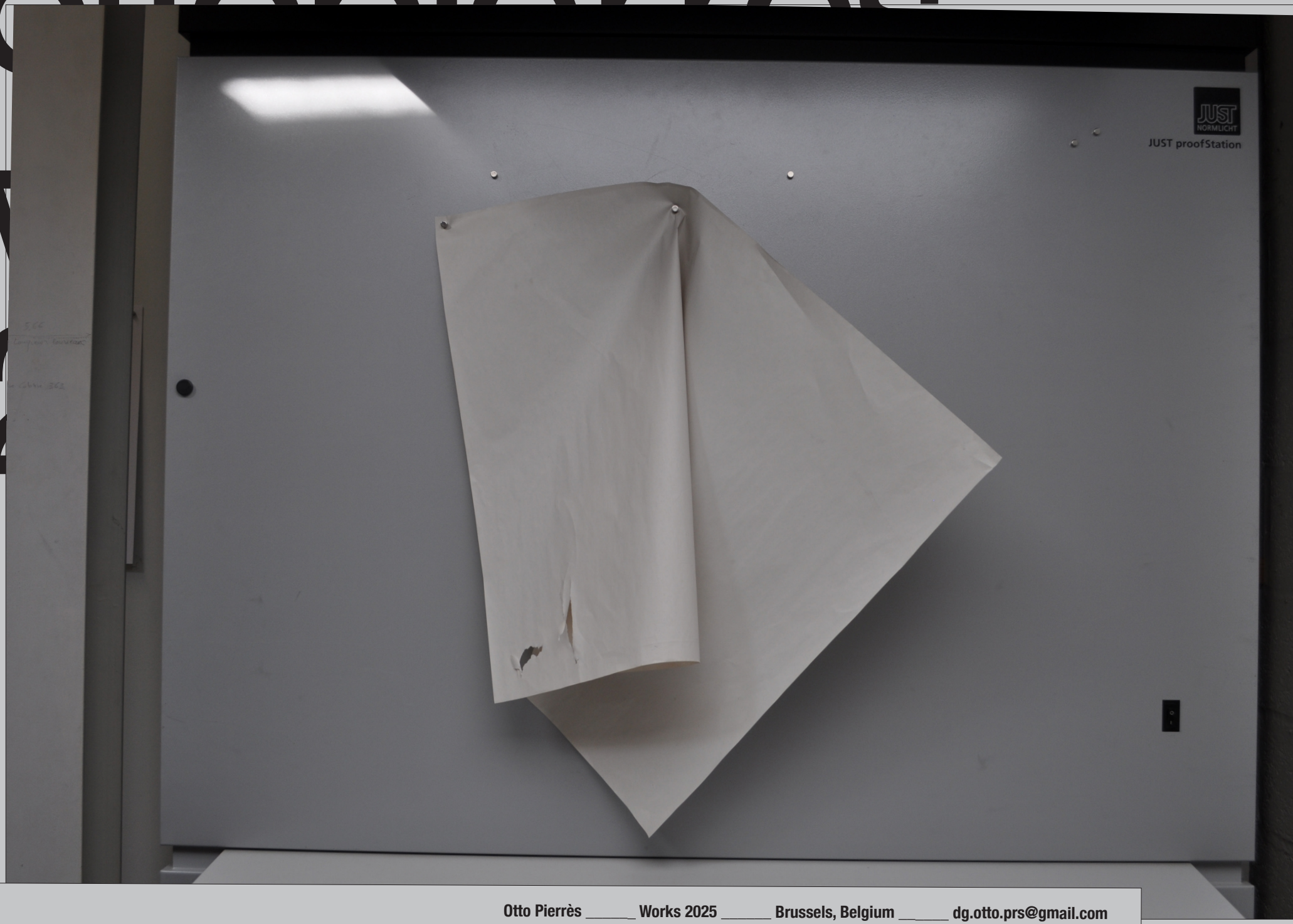
Digital collage — 2024
Composition, impulsion and flow, reflection on the underlying and the past of web imagery



(left) 02 004____evil___3da1b96b2149602f6b92b8522ec01_fit____alias
(right) FORA Tout Source - HIRORON180SX Jeux vidéo de HIRORON180SX
684 abonnés S'abonner 14____alias

Digital collage — 2025
Degeneration, fetishism, damage and decay, collapse, erasure

Otto Pierrès



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